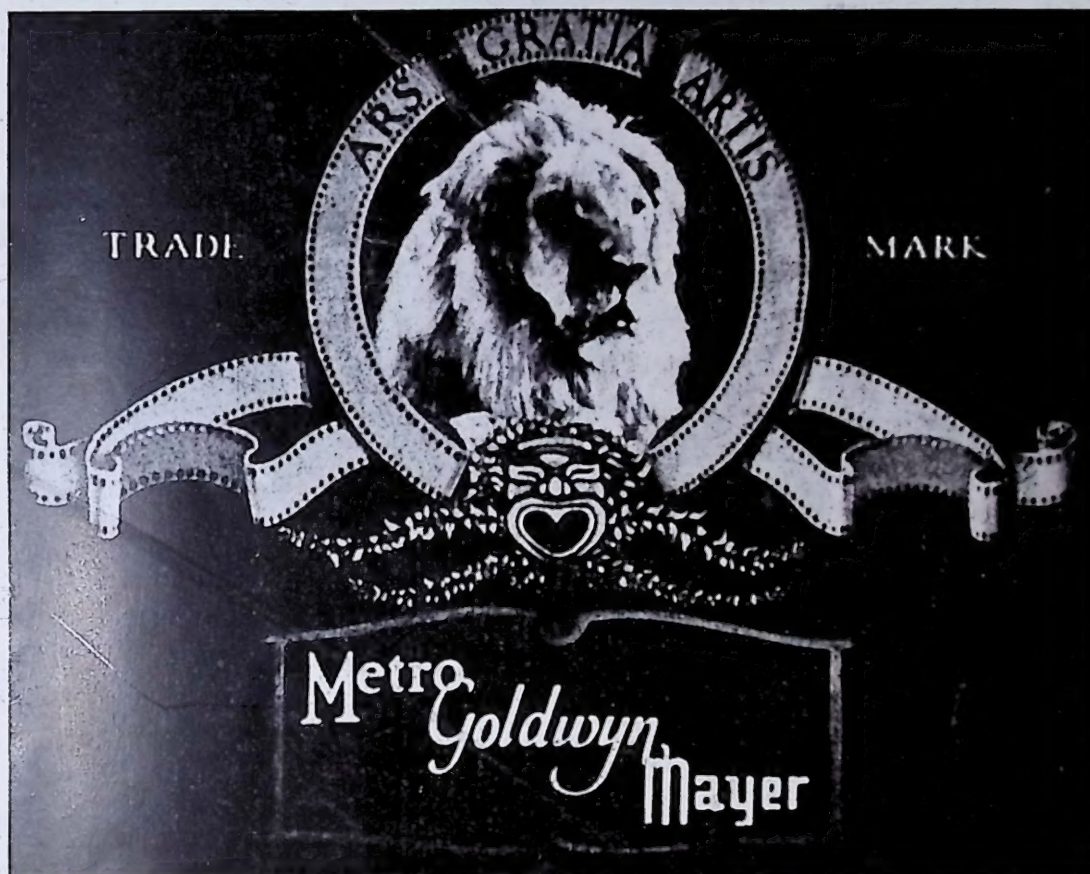


# CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 20

TORONTO 2, CANADA

September 12th, 1931



## The Public is the Final Judge!

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
259 SPADINA AVENUE, TORONTO 2





# "HERE'S ANOTHER EDITORIAL FOR THAT PAGE!"

## *Misdirected Energy!*

**A** COOL and canny observer of film business put it to us neatly. He said: "Picture people would be unhappy without a couple of new 'issues' to fume about annually. We have 'em regularly, but who remembers them a year later? We *do* remember what business we did! How much better off some exhibitors would be if they used their 'misdirected energy' to put over pictures at the box-office."



The only kind of "Talk" that you can turn into cash is on the screen in pictures like: "Politics", "Min & Bill", "Reducing", "Secret Six", "Strangers May Kiss", "Trader Horn", "Dance Fools Dance", "Paid", "Inspiration", "Shipmates" and other current M-G-M pictures. The first two M-G-M 1931-2 releases: Laurel-Hardy in "Pardon Us" and "Guilty Hands" continue the box-office standard M-G-M has maintained for seven solid years! And, of course, the new season has barely begun!



Sign the British Film Trade Pledge on The Digest's Sixteenth Birthday

# Canadian Moving Picture DIGEST

Established in 1915 for  
Exhibitors

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RAY LEWIS

Editor and Managing Director

Vol. 23, No. 20

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## The Film War Lords



THOSE of us who have lived close to the Canadian Film market, by having been directly associated with it a sufficiently long time to have watched the ebb and flow of its tide of product, have learned through observation and experience, that establishing a market for a Film Trademark is not only a matter of having the product, good product, and a reasonable quantity, but that one must enter into an aggressive and deliberate campaign

of distribution.

The first objective for distribution in Canada has been the "dominant theatre chain;" which has been given the privilege, providing the Film War Lords condescend to such a favour, of looking the product over, and selecting from it the best in quality, all judged from the box-office. This move did not indicate immediate, nor future bookings, for the selection, some were eventually played; and the other having been held from Independents, were paid for at the end of the season under a compromise, which at times involved bookings for next season on the new product.

Now our readers must not fall into an error regarding the favorable disposition of the Film War Lords to look and to select. Unless it fitted in with their political policies, which indicated that a Trademark was to be given a lease of life (for the purpose of future possession), its product was not even considered, "passing the buck" was the rule; and the distributor, weary of waiting, was forced to "peddle his product" to the Independents.

This has happened to American-made product, this struggle for bookings with the Dominant chain; and has achieved for this chain this distinction, that it pays but 15% for pictures, the only group of theatres in Canada which "get away with it."

In England, let us use the Motherland for an example, the exhibitors are charged from 25 to 35% for the product, which a subsidiary of our dominant Canadian theatre chain produces, because this company claims it must get these prices to live! Distributors in Canada are aware of these facts, but only a very few are determined to play the Independents in preference to submitting to the 15% terms, etc.

This 15% proposition may be fair compensation for an unknown product, but when one considers that it is offered to product, universally known; and that it is accepted, we are forced to arrive at this conclusion, that the object of this acceptance is, as we have always expected, not the revenue from the dominant chain, but the supposedly necessary publicity, in order to get adequate prices from the Independents, who have repeatedly paid higher prices for product, second run, than the Combine has paid for its "first run monopoly; and who never get the 15% terms.

Approximately 70% of the revenue of one of the best Trademarks in Canada has been derived from Independent sales; and that 70% has represented a

(Continued on Page 4)



## The Film War Lords

(Continued from Page 3)

substantial profit. Another leading Trademark has neither deteriorated its prestige, nor its profits by staying away from the Combine.

The Digest has always contended that the so-called "Big houses" are the "scenery" to dress Film Trade; and that Independents would find getting pictures, and paying reasonable prices, a much easier problem to solve, if they would entirely disregard the importance of these "big houses," who play upon this importance to strangle competition; and to monopolize the film situation!

In Canada for instance, with the introduction of "protection," for the Combine solely, the publicity which the "big house" stimulates for a picture absorbed by its own suburban and affiliated houses, which also have their "protection" from the Independents, this monopoly extending outside the town limits, into another city, or town!

Therefor, of what service are these chain showings to the Independent, for when he plays the picture, he must create an entirely new interest, to attract that patronage which has not been enticed downtown, but receives its picture entertainment in the neighborhood house!

Distributors will tell you that the business has grown this way and that the "big house" is indispensable! The business has certainly grown in the direction of Combines, and toward the elimination of all houses and product unaffiliated with the "privileged few," but this does not make this policy the right policy, any more than a bump on your back is right because your back happened to develop it!

The fact that this policy has continually brought about dissension within the Industry, nationally and internationally, should impress the Film War Lords with the fact that the opposition to such a policy is persistently progressing, building constructively for independence, and the elimination of Monopoly!

"What we have we'll hold," is no idle jest. To take back from Monopolists, what they have taken is not a task for puny enterprise; and such a task is before the British producers, who will be obliged to use some of the same tactics as the American Film War Lords utilized in their elimination war with each other, they will be obliged to build theatres for the protection and distribution of their own product.

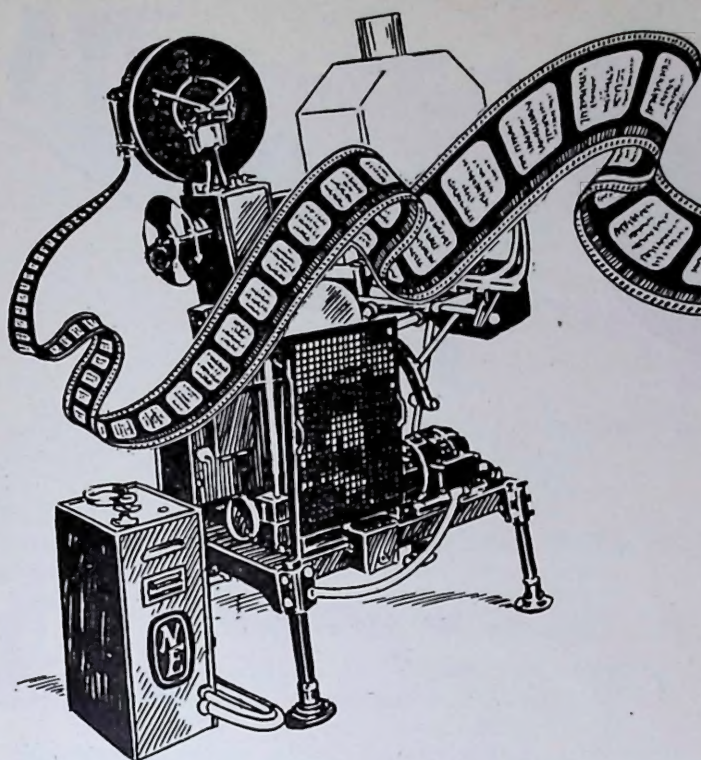
Combine Interests have declared such theatres as absolutely necessary for them. The British Film Interests have many Interests arrayed against them. They have, in addition to the usual opposition to Independents, a Combination of Forces anti-British! It is most necessary to build British-controlled theatres, to affiliate Independents with these theatres, so that the British-controlled theatres in Canada are as dominant as the foreign-controlled chain; and competition in distribution and exhibition becomes a fact, not a fallacy!

The Film Industry here must follow a national policy of expansion, profits for many, and not a monopoly for a few! This is in accordance with the idea of British fair play, an "Old English custom," which should be operative, at least, in a British Dominion.



**British Film Trade Pledge is an insurance of protection for Canadian exhibitors**





## Information

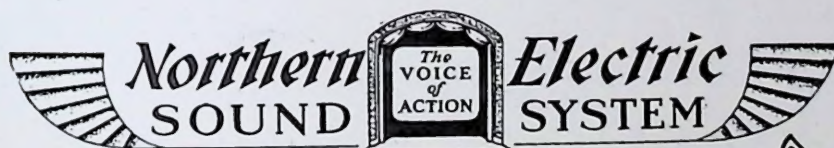
# 71

Canadian theatres have already replaced their inferior sets with standard N. E. Sound Systems, thus bringing them up-to-date and assuring their patrons of perfect entertainment.

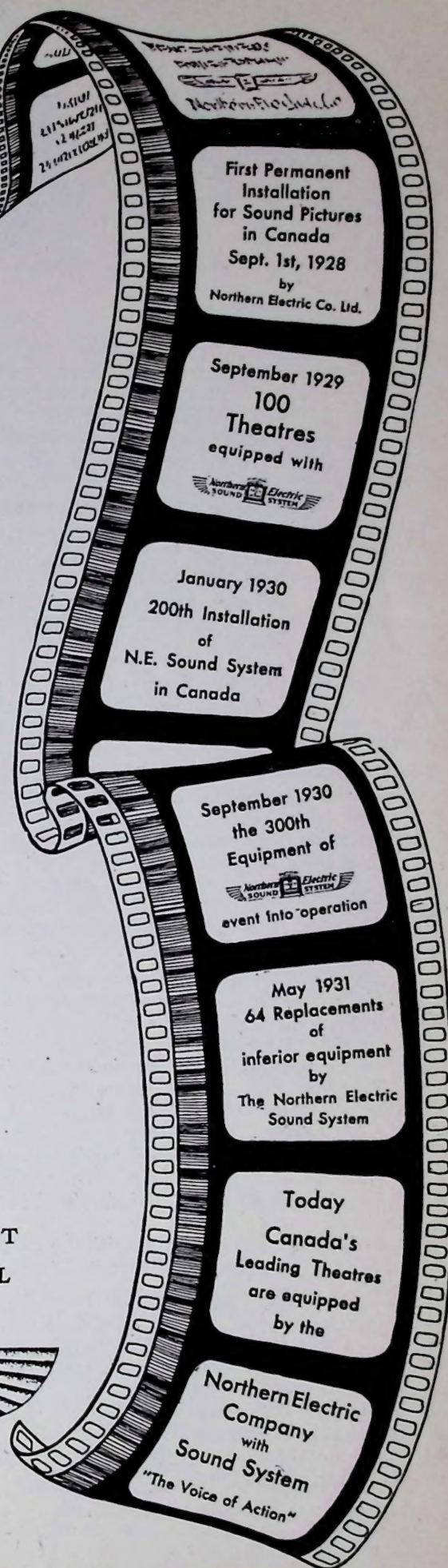
8,100 installations of this same equipment have been installed throughout the world.

Three years ago on September 1st, the first permanent sound system in Canada was completed in Montreal by Northern Electric Co. Limited.

RESEARCH PRODUCTS SALES DEPARTMENT  
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WESTERN ELECTRIC IN U.S.A.  
AND ALL OTHER COUNTRIES





# RAW



RAY LEWIS

# PRESENTS

**P**LEASE give me 25% of your year's bookings for British pictures. You are surprised, I know at this request. It means approximately 13 weeks out of 52 weeks, where an exhibitor plays at the rate of one feature a week. It means twenty-six pictures, thirteen weeks out of 52 weeks, where an exhibitor changes twice a week, playing 104 features.

*Write me, filling in the British picture pledge, it is without obligation, it simply registers your name on a British Film Trade White List, it provides that you shall play these pictures, providing they are of a standard feature picture quality, that they are available and obtainable at an equitable price.*

**A**S THIS is in its nature a business proposition, let us stress the business advantages to you as an exhibitor before we sound any other note in our appeal. Every woman's organization in the Dominion of Canada, has been awakened to the necessity of presenting British-made pictures upon our screens!

Every woman's organization will be ready to co-operate with any exhibitor announcing that he has booked a program of British pictures for his theatre; and who solicits the co-operation of the women toward stimulating an attendance at his theatre where these pictures will be shown.

*Every nationally-spirited newspaper in the Dominion will be ready to co-operate with the exhibitor, who informs its editor that he is among those pioneer exhibitors, who are hewing a road for British Film Trade in the Dominion.*

*British producers will have an added market incentive toward making better pictures, as they have been doing.*

*Exhibitors will not be dependent entirely, for their supply of product, from a Combination of Film Interests, under the domination of a Combine.*

*Exhibitors will be in a position to make a comparison on prices for product!*

**E**XHIBITORS will have the sympathy and co-operation of all Trade and Commerce Interests in Canada, who know that His Royal Highness, the Prince of Wales is correct when he states, "Trade follows the film."

Exhibitors will have the co-operation of British Film Interests to help keep exhibitors in business, since this Independent market must necessarily be the source of distribution for British Films!

*There are numerous other channels of co-operation which Exhibitors, on the British Film Trade White List, can call upon, we have men-*

*tioned but a few; and now turn to a more personal, and may I be permitted to say, Empire viewpoint of the matter.*

*Many of you exhibitors, fought in the Great War, you sacrificed business, you gave your sons, you broke up your family life, renounced for a time all things and made Service to Canada, to England, your viewpoint.*

**T**HE PRESENT Economic calamity is even more devastating than the Great War. It must demand equal sacrifices on our part.

One service we can extend, to the Mother Country, in a time of her great need, is to help her to build up her Trade and Commerce, for the backbone of a nation is its trade!

*The British Film Industry's struggle is now ancient history, but not so is the anti-British film propaganda, which has spread the gospel that England cannot make good Motion Pictures; and that the exhibitors in Canada, and Canadians do not like British pictures! You are being saddled with the Sins of the Combine. Declare yourself!*

*Help England build up her Film Industry. It is the one direct way in which we, who are in the Film Industry, can be of service to England.*

**T**HIS Film Trade, starts an endless chain of Trade.

One of the leading banking houses in the U. S. published this statement.

"For every foot of film sold, the U. S. secures in return \$1.00 in trade."

The footage sold during the year this statement was made, amounted to 300,000,000 feet, which meant \$300,000,000 in trade to the U. S.

*England is in need of all the co-operation we can give her, for England is the Heart of our Empire, and given a Stout Heart, we Dominions, who make up the Body of our Empire, will receive the benefits of such strength.*

**A**ND NOW I appeal to your sportsmanship qualities, you, who know that England has not been given a fair deal by those Interests, which seek to monopolize the Film Trade of the World.

I appeal to your fighting spirit, I appeal to your primitive instincts, which must enjoy getting a little back on your own, for you too, have been given not only one raw deal, but many in this "gentle game" of Monopolizing the Film Industry for the Inglorious Few!

(Continued on Page 8)

**The British Film Trade Pledge exonerates exhibitors from any responsibility governing the anti-British Film propaganda**



## The British Film Trade Pledge

(In celebration of the Digest's Sixteenth Birthday)

I hereby pledge myself to give (without obligation of any kind) 25% of the bookings at my theatre, or theatres, to British Films, providing there is such a percentage available, that the price is equitable, and the quality measures up to the average films which I am accustomed to play.

Signed \_\_\_\_\_

Name of Theatre \_\_\_\_\_ City or Town \_\_\_\_\_

Province \_\_\_\_\_

Number of Pictures (features) played during 52 weeks \_\_\_\_\_

Please fill in this page and mail to

RAY LEWIS,

Canadian Moving Picture Digest,

259 Spadina Ave., Toronto.



## Injunction Against Paramount On Re-purchase of Stock

The hearing, on application of Joseph Balter, for a temporary injunction against Paramount-Publix, to restrain this company from repurchasing its stock at \$80.00 a share, was postponed in the Supreme Court, New York, recently.

Paramount-Publix entered into certain purchasing agreements for theatres, in which Paramount gave its stock in payment, agreeing to redeem close to 225,000 shares at \$75.00 or \$80.00 and \$85.00 a share, during 1931-1932.

The Paramount-Publix stock stands today around \$23.00 a share, the difference in the first exchange is between this figure and \$75.00 a share, a margin of \$52.00 a share, and covers the first instalment exchange of approximately 65,000 shares, a loss to the shareholders of the company of \$3,380,000.

This is not the end of the loss, there are still approximately 160,000 shares to be redeemed at \$80.00, and \$85.00 a share, another loss of millions.

The Canadian shareholders who exchanged their shares for Paramount-Publix on such glowing promises of profit, have some figures here to consider; and should ask the directors to redeem the shares which the Canadians turned in, when they made the Exchange to Paramount-Publix.

The shareholders might be sufficiently interested to utilize the Famous Players Minority Shareholders Protective Association, to inquire the names of the theatres purchased in the redeeming of stock agreement; and our courts may also grant a temporary injunction to shareholders, to restrain Paramount-Publix from redeeming this stock. There are limits to which even officers and directors are permitted to go. The management that involved itself in this "redeeming share agreement" cannot possibly pride itself on its knowledge of economic conditions, or market values, and this is the same management that supported the directors and officers of the Canadian subsidiary in refusing \$75.00 cash a share in August, 1929, from the Gaumont British. Is Paramount Publix redeeming any shares, held in agreement with any shareholder, who exchanged Famous Players Canadian shares for Paramount-Publix?

*(Special to Digest from Winnipeg)*

Nine Canadian moving picture censorships, one in each province are eight too many in the opinion of the Vancouver, B.C. Sun, but opinion is not unanimous in favor of the change. Censorship is a difficult and often stupid business; and it is very doubtful if Manitoba would welcome tossing its censorship privileges into a common pot.

"So far as can be judged," says the Free Press of Winnipeg, "the Manitoba censorship is excellent. Bans are seldom laid upon pictures and any cutting is done judiciously. We have yet to see a full-length feature film shown on local screens which should have been banned by the censor. Discretion—most previous of censorship virtues—is exercised; and if now and again we disagree with the censor's verdict, there is little doubt that the bulk of the decisions made make due allowance for morality, for aesthetics and for modern development.

"How different this might be," continues the Free Press, "if a national censorship were established. Imagine, for instance, the worst elements of Toronto civilization dominating the moving pictures of the whole Dominion. Australia has a national censorship board which turned down "Young Woodley," a picture which appeared here and enjoyed deserved and innocent success. We want nothing, of that kind of restriction in Canada."

## Sound Pictures Popular States Research Manager

Asked whether Sound Pictures were as popular throughout the country as they were last year, O. R. Harvey, Manager of the Research Products Department of the Northern Electric Company, stated recently that there is not the least doubt that they are maintaining their attraction for the public and particularly since more Empire pictures are being made available in Canada. Mr. Harvey stated that just three years ago this September first the first permanent installation for Sound Pictures was made at the Palace Theatre in Montreal by the Northern Electric Company, and that since then all the leading theatres across Canada have adopted this system for the entertainment of their audiences. "This," continued Mr. Harvey, "necessitated the building up of a very large service organization with men available at a moment's notice. To straighten out the least difficulty which might arise in the course of continual operation and hard wear; because "The Show Must Go On" you know, —that's the serviceman's slogan," he concluded.

Asked further whether theatres were still "going over to Sound," Mr. Harvey stated that up to the first of this year, his company had installed sound picture equipment in over three hundred theatres and that the work is "still going strong." You may be interested to know, said Mr. Harvey, that there are 8,100 of these first class installations in fifty-five countries of the world. "That's fairly universal," he remarked.

## Ray Presents

(Continued from Page 6)

*Since this is a personal appeal, may I be permitted to add a very personal note, if you feel that The Digest has been of service in your battle to survive elimination, in helping and co-operating in the solution of any of your problems, if you feel that you would like to help me create a place for British Films in Canada, because seeing into the future, I see your preservation enfolded in the establishment of adequate British Film representation in Canada, sign the British Film Trade pledge. There is no motive in its presentation. You are the first to hear of the pledge. I have not talked it over with anyone in the Industry, or out of it. It comes to you on the very day on which it has been conceived.*

**B**ELIEVE in it. Call it my hobby. call it an inspiration, give it any name you desire. I believe it will bring you protection in the fullest interpretation of that word. I believe it will re-awaken a Film Interest in the public, I believe it will keep you in business profitably.

The Digest is sixteen years old. We are asking you to give us the British Film Trade Pledge as a memento of this Birthday.



**British Pictures saved Great Britain from Film Slump last year, verdict of four thousand exhibitors**



## Toronto Theatres

**LOEW'S** — Manager Jules Bernstein — A Metro-Goldwyn-Mayer production, "The Squaw Man," with Warner Baxter, Lupe Velez, Charles Bickford and Eleanor Boardman. The story is a melodrama of a young English officer, James Wyngate, played by Warner Baxter, who is in love with Eleanor Boardman, wife of Sir John, Paul Cavanagh. Learning that Sir John has lost some charity funds that he had charge of, to help Eleanor, James assumes the guilt; and leaves England for America. His life is saved by an Indian girl, Naturich, Lupe Velez, whom he marries. Sir John is killed in a fox hunt, and Eleanor and her brother come to America to ask James to return and inherit his title. He refuses but is willing to send his son. Eleanor, heartbroken at finding James married to a squaw and the father of her child, goes back to England. Lupe, who is a fugitive from justice for killing a man, in defence of her husband, is apprehended, but manages to escape to the mountains. When she discovers that James is determined to send their son to England, unable to bear the life-long separation, she commits suicide. Directed by Cecil B. De Mille.

**UPTOWN** — Manager Tom Daley — "Huckleberry Finn" with Junior Durkin and Jackie Coogan, supported by Mitzie Green, Jackie Searl, and Eugene Pallette. Huck, Junior Durkin, is the very much abused boy, whom Tom, Jackie Coogan, with the aid of a colored slave, Jim, saves from his cruel father. Tom and Huck decide to run away from home, and become river pirates. They rescue two gamblers who have been thrown overboard for cheating. The romantic Tom believes that they are royalty, one a King and the other a Duke, and the gamblers profiting by this belief send him in quest of food. Huck, the more practical of the two, finally wins Tom from his ideas, and they are successful in preventing the two men from stealing some money from a girl, who has befriended the boys. They keep the thieves at bay until the police arrive, by bombarding

them with apples. A Paramount picture directed by Norman Taurog from the novel by Mark Twain.

**TIVOLI** — Manager Jimmy Lynch — Maurice Chevalier, Niki, is a lieutenant in the Austrian army. he meets Franzi, Claudette Colbert, the leader of a feminine orchestra, and they become sweethearts. The King of Flausenthurm comes to visit his cousin, the Austrian King, accompanied by his daughter, Miriam Hopkins. When Niki smiles at his sweetheart across the road, the princess thinks that he is smiling at her; and to appease the anger of the King and to rectify the insult, Niki is forced to marry Miriam, much to his utter disgust. He goes out with Franzi after his marriage, and when the Princess discovers this, she has Franzi brought to the Palace, where after slapping each other's face they both become fast friends. Franzi, knowing that she must give Niki up, teaches the dowdy Princess how to become the kind of wife that Niki would like. A Paramount picture directed by Ernst Lubitsch.

**IMPERIAL** — Manager H. V. Knevels — A Paramount picture, "Secrets of a Secretary," with Claudette Colbert, Herbert Marshall and Georges Metaxa. Claudette Colbert is cast as the secretary to a very wealthy man, Herbert Marshall. Her employer's fiancée is infatuated with Claudette's ex-husband, a gigolo. When he is killed for double-crossing his pals, the secretary tries to keep the society girl's name out of it, by shouldering the blame. Directed by George Abbott.

**SHEA'S** — Manager Jerry Shea — Eddie Dowling in the Paramount picture, "Honeymoon Lane," with June Collyer, Noah Beery, Raymond Hatton and Ray Dooley. It is the story of two competitive hotels, with Mary Carr as one owner and Noah Beery as the other. Mary Carr makes a success of her hotel by making delicious cherry pies which even the King of Bulgaria likes. It is directed by William J. Craft.

### POSITION WANTED

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**THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.**

*"Courtesy With Service"*

**"Trade Follows the Film" let it be British Trade**



# Round About the Studios

## Metro Signs New Contracts

New contracts have been signed by Metro-Goldwyn-Mayer with Zion Myers and Jules White, directors, also Leila Hyams and Robert Young. Myers and White created and co-directed the series of all-talking canine comedies which proved popular last season and will be continued during the coming year. They also directed Buster Keaton in his forthcoming release, "Sidewalks of New York." Both Miss Hyams and Robert Young have played numerous featured roles at the M-G-M studio during the past season.

## "The Pagan Lady" Is Columbia's First September Release

Columbia Pictures is launching the fall season with one of the outstanding productions in the Showmanship Group. It is the all-star screen version of the sensational stage play, "The Pagan Lady." The film has been designated as the company's first September release.

Evelyn Brent, Conrad Nagel, Chas. Bickford and William Farnum under the direction of John Francis Dillon, head the cast which includes in addition: Roland Young, Lucille Gleason, Leslie Fenton and Gwen Lee.

## Floyd Gibbons' Film to Play Palace, New York

Floyd Gibbons' first RKO Pathe thrill picture, "Woodrow Wilson's Great Decision," is going to play the Palace, New York, being the first dramatic single reel attraction to ever be shown in the country's leading vaudeville theatre. The Palace engagement will be day and date with the Mayfair and the Hippodrome.

This news follows closely upon the announcement made by A. H. Schnitzer, RKO Pathe short subject sales manager, this week that RKO had booked Floyd Gibbons' Supreme Thrills for every house on the circuit starting the first runs immediately and covering the country during the first three weeks of the month.

## United Artists' "Street Scenes" Will Play Rivoli, New York

United Artists' "Street Scene" will be the first of their 1931-32 pictures to be available. This picture will play the Rivoli, New York, August 27th.

## M-G-M's New Outdoor Short

The newest release in M-G-M's series of outdoor and athletic shorts depicts the landing of a marlin swordfish and several sharks with rod and reel. George Thomas and Capt. George C. Farnsworth obtained pictorial sequences for this new short feature, with explanatory remarks by Pete Smith, head of the Culver City press department.

## Columbia Signs Robert Alden

Robert Alden, who created such an impression in "Paramount on Parade," "Only the Brave," and "Corinton," has been signed on a long term contract by Columbia Pictures. His first role will be announced shortly.

## Paramount to Make Seven English Films

London.—As a result of the success of "These Charming People," Paramount's first British-made picture, the company has decided to make seven more English films here this year.

## "Freighters of Destiny" To Star Tom Keene

"Freighters of Destiny" is the new western story purchased from Adele Buffington by RKO Pathe to star Tom Keene.

Miss Buffington has already started her adaptation of the story and will have it in shape for actual production early in September.

Fred Allen, supervisor of the RKO Pathe Western unit, is at present engaged in selecting a supporting cast. Keene recently completed "Sundown Trail" under the direction of Robert Hill.

## New Hal Roach Comedy

The latest Hal Roach Our Gang comedy "Dogs is Dogs" was completed last week. The story revolves principally around Pete the Pup and a police dog who essays the role of a heavy. Robert McGowan is directing.

With four pictures shooting and two more scheduled to start within the next few days, Columbia Studios are headed full speed toward capacity production. The Columbia plant is at present about the busiest spot in the industry.

## Added to Cast of "Private Lives"

Reginald Denny, Una Merkel and Jean Hersholt have been given featured parts in support of Norma Shearer and Robert Montgomery in "Private Lives." This picturization of Noel Coward's comedy of the same name, currently playing in New York at the Times Square Theatre, is now under way at the Metro-Goldwyn-Mayer studio with Sidney Franklin directing.

## RKO Pathe Studio Re-Aligns Directors

A switch in production plans at RKO Pathe brings about a re-alignment of directorial assignments for forthcoming productions on this lot.

Edward H. Griffith, who specializes in a smart sophisticated comedy of the type of "Holiday" and "Rebound," has been given the script of "Lady With A Past" and will direct Constance Bennett in this new feature.

Tay Garnett, who is now supervising Eddie Quillan's current untitled feature, will again pick up the megaphone to direct Ann Harding in "Prestige," a story of Indo-China by Harry Hervey.

## Novello to Write and Act

Ivor Novello will start work at Metro-Goldwyn-Mayer in the near future under terms of a contract just signed to write for pictures as well as act in them. Novello was co-author with Billie Burke of "The Truth Game," produced in New York last season, and played a leading role in this stage production.

## Marie Prevost in "Hell Divers"

Marie Prevost's success as a "hard-boiled" girl has won her another important role. She was recently cast as Lulu in "Hell Divers," Metro-Goldwyn-Mayer's drama of naval aviation.

Miss Prevost's role is that of a "hard-boiled" sweetheart of sailors, who breaks up a romance temporarily between Clark Gable and Dorothy Jordan.

**The Digest is "Sweet Sixteen," never was kissed, but oh the many times we have eaten from a mantle!**



# **Canada Has Welcomed the 24 Superior British Features of "The Victory Group!" and NOW NEW YORK STARTS TO CHEER!**

**Read** what the Critics say about "THE DREYFUS CASE" at its sensational Broadway Opening at Warner's Theatre.

N.Y. DAILY NEWS—"Dreyfus Case," a moving film, rates three stars. The acting is impressive . . . is a moving spectacle. The Warner theatre was crowded for the initial showing of the film, and I have no doubts that it will continue to draw crowds.

N.Y. DAILY MIRROR—An impressive picture. Dignified and stirring film. The cast is uniformly excellent. The performance of Cedric Hardwicke, who plays Dreyfus, is a gem.

N.Y. TIMES—An intensely interesting picture. The dialogue in this production is adroitly penned. The performers all do excellent work.

N.Y. AMERICAN—"Dreyfus Case" historically thrilling in its movie form. The film at the Warner must be regarded as a true historical document—a drama of real life—in which the participants are resurrected to enact their celebrated roles again. Speaks well for the executives who selected it.

N.Y. EVENING POST—"The Dreyfus Case" has been dramatized with triumphant skill and understanding . . . it is a picture which everyone ought to rush immediately to see — it is a poignant and deeply human document, magnificently acted and magnificent, too, in its pictorial and atmospheric fidelity.

N.Y. HERALD TRIBUNE—"An earnest, straightforward and intensely interesting dramatic screen drama . . . so inherently powerful is its drama and so honestly and unaffectedly is its narrative handled that the play never ceases being enormously effective. In addition, it is admirably cast.

MOTION PICTURE DAILY, N.Y.—Presenting something different, "The Dreyfus Case" is a suspenseful drama of France's scandal of 1894. The trial scene in the Zola case is the picture's highlight . . . the cast is uniformly good.

FILM DAILY, N.Y.—Well acted and forcefully presented adaptation of famous French treason case. Cedric Hardwicke handles the title role admirably, giving an intelligent reading at all times.

VARIETY, N.Y.—"Dreyfus Case" surprises. First time in months house in five figures. Ought to get good money . . . opened to capacity. "Dreyfus" is a certain grosser and bound to do business . . . but its best indication of strength lies in the line waiting in front of Warner's tonight (opening night) to see the picture. First time the house has done that kind of business in over a year.

**"THE DREYFUS CASE" is One of 24 Great Pictures being  
offered to Canadian Exhibitors IN**

## **"THE VICTORY GROUP"**

**These carefully chosen British Pictures will bring your  
Theatre Prestige and Profit. Get Busy! Act Quick!**

**Distributed in Canada by Regal Films, Limited.**



**6****Masquers  
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